No. 41 SUMMER 1986

Club Sandwich

PRINCE'S TRUST ISSUE

IN THIS SUMMER ISSUE

PAUL LIVE FOR THE PRINCE'S TRUST
PRESS RELEASED – THE NEW SINGLE
McCARTNEY'S WORLD RECORD
HOSPITAL CHAT
20 YEARS AGO TODAY
LINDA'S RURAL ENGLAND

PHOTO BRIAN ARIS

Club Sandwich

What a surprise for everyone when, at the Prince's Trust's Tenth Birthday Gala Concert, held on 20 June at the Wembley Arena, Paul McCartney appeared to play three rousing numbers at the end of the evening. So we've naturally decided to base this issue around that great evening, which gathered the biggest group of superstars for a charity show since Live Aid last summer. Shown on BBC2 on 28 June, Americans should look out for its appearance on HBO.

So the next issue will now be devoted to the new album, *Press to Play*, which will be released on 18 August. To give you a foretaste of it, the first single lifted will be ''Press'' itself, backed with ''It's Not True'' on the 7" single. The 12" version, a total of 23 minutes playing time, will have ''Press'', mixed by Bert Devan, along with ''It's Not True'', mixed by Julian Mendelsohn. The flip side has a new composition by Paul entitled ''Hanglide'', mixed by Mac'n'Matt, along with Bert Bevan's dub mix of ''Press''. A sure summer winner! I won't be giving away any secrets to tell you that this album is definitely one of the strongest selections of McCartney compositions ever, certainly worth waiting for!

Also in August, watch out for the release by Picture Music (EMI) of an extended version of the acclaimed MPL/BBC co-production, ''The Real Buddy Holly Story'', screened last September by BBC2's Arena programme. Lasting 90 minutes – with half an hour of completely new material – this version includes a narration and further footage by Paul McCartney.

For the astonishingly low price of £16.99, the video breaks new ground in marketing, as it is the first time that a video cassette has been sold along with audio cassettes. The special box/package comprises the video itself, along with two audio cassettes of 28 of the best-loved songs by Buddy Holly, and a metal American-style car number plate saying *Buddy Holly* with the first 15,000 copies sold.

It's a great addition to any rock memorabilia collection.

Lastly, Paul's asked me to thank you for all the fabulous cards and gifts you've sent in for his birthday. ''I had a lovely one, thanks'', he says.

So next time, the filling of the Sandwich will be all the info on the making of the album.

'til next time,

Sue

PHOTO: LINDA McCARTNEY

Meet TRACY RAYMENT

Visitors to MPL's offices will usually see a blur of activity at the far end of the reception area. The blur is Tracy Rayment and after nearly two years with the team we thought it was time you knew a bit more about her.

After secretarial school in Beckenham, Tracy joined Heath Levy Music at 17 as secretary to the financial director: ''I found myself head of the copyright department at 18 and stayed until I was 20. Then I left to spend six months in Monte Carlo. I'm mad on sailing and got a job as hostess on the Welsh Falcon, *a massive cruiser, which meant making the bunks, cleaning up and so on. The* Welsh Falcon *went on to the Caribbean, but unfortunately by then I'd gone home for my twenty-first party. Another job while I was out there was as a deckhand on a 60-foot motor cruiser, living on board. We saw the Grand Prix from the boat, which was in just the right position.''*

Returning to England in July 1984, Tracy began temping, but wanted to get back into the music business. An agency found her an interview with MPL in September and she started the following week as a secretary, working for Shelagh Jones and doing ''bits and bobs'' for Alan Crowder. Since April this year, when Alan was made head of music publishing, Tracy has been his assistant.

''I'm busier now than I've been since Broad Street, *which was going on when I joined. It's mainly copyright work, as in my previous job: all the songs on Paul's new album need to be registered and there's the Buddy Holly 50th birthday video to be done too, getting approval for people's photos of Buddy to be used in it and lots of other things.''*

Other tasks include dealing with TV companies who want to feature Paul's music and with magazines who want to quote lyrics. Our interview was delayed while Tracy dealt with a test pressing of Linda's ''Seaside Woman'' remix, another of her occasional responsibilities.

With a name like Rayment you have to be well turned out and Tracy does indeed live up to her name. That blur at the back of reception is usually a colourful one and there's often something interesting in her tumbling tresses – nothing that moves, we assure you.

Tracy lives with her parents in Kent, but they're moving to Brighton next year and she can't wait: ''They have a motor cruiser down there and I love to be near the sea and boats. I'll commute from there – the train only takes quarter of an hour longer than it does from Kent.''

Though she left for a sailing holiday in the south of France soon after we spoke to her, Tracy also has musical interests of her own: ''My parents bought me an organ when I was sixteen. I only know a few tunes and I can't read music, but I enjoy playing it.''

Wholehearted where her hobbies are concerned, Tracy brings a similar enthusiasm to her work. MPL are glad to have her.

'Well, it was twenty years ago today...'

In July, August and September 1966 Paul was being a busy little Beatle, as you can see from the following items.

2nd July:
Last of five Beatles concerts at Budokan, Tokyo. They were the first group to play there, a controversial innovation since the venue had been used for martial arts displays only until then – now it is *the* Japanese rock venue.

4th July:
Two Beatles concerts at Rizal Memorial Field, Manila, Philippines.

6th July:
Beatles arrive in New Delhi for three days' rest, but encounter screaming fans even there. Paul commissions left-handed sitar.

23rd July:
Cavern Club re-opens with Premier Harold Wilson in attendance. Beatles send telegram.

5th August:
Revolver album released in UK. Cover of ''Got To Get You Into My Life'' by Cliff Bennett and the Rebel Rousers, produced by Paul, also out.

6th August:
Paul appears on *David Frost at the Phonograph* (BBC radio).

8th August:
''Eleanor Rigby''/''Yellow Submarine'' released. *Revolver* issued in US – minus three tracks already issued there in June on *Yesterday And Today*.

29th August:
Last Beatles concert, Candlestick Park, San Francisco.

September:
Paul starts work on film score for *The Family Way*.

19th September:
Interview with Paul appears in *The Sunday Times*.

And ten years ago...

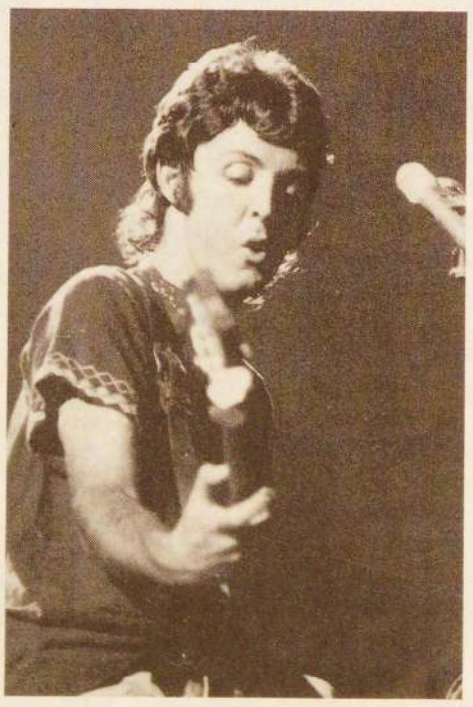


PHOTO: LINDA McCARTNEY

On the face of it, Paul was less busy in 1976 than a decade earlier – that wouldn't be difficult – but remember that the Wings Over America tour had just finished. Getting the tapes from this tour into shape for the subsequent live triple album took up much of Paul's time. There were also rehearsals for the European concerts in September to be fitted in.

23rd July:
''Let 'Em In''/''Beware My Love'' released. It makes No. 1 in the US and No. 2 in the UK. A 12" version in a ''leopard skin'' cover is released in France, including a disco version of ''Beware''.

15th September:
Ringo's Rotogravure album released. Paul wrote and sings on ''Pure Gold''.

19th/27th September:
Four Wings concerts in Vienna, Zagreb (Yugoslavia), Venice and Munich. Having expected a reserved response in Zagreb, Paul describes the crowd as ''loony''. 30,000 to 40,000 see the show for UNESCO (not UNICEF as stated last issue: sorry) in St. Mark's Square, Venice.

FIT FOR A PRINCE

Prince Charles set up the Prince's Trust in 1976 "to help young individuals aged 14-25 who are disadvantaged socially, economically or physically" and since then the fund-raising events it has organized have given plenty of pleasure as well as doing good.

Few events can have given more pleasure than the Trust's tenth birthday party, held at Wembley Arena on Friday 20th June. The first half featured Big Country, Joan Armatrading and Suzanne Vega, Level 42 and Dire Straits – no complaints there. However, the second half was distinctly exotic, thanks to a startling ensemble under the name of The Prince's All Stars. The line-up? Phil Collins (drums), Ray Cooper (percussion), Mark King of Level 42 or John Illsley of Dire Straits (bass), Elton John (piano), Howard Jones (keyboards), Eric Clapton, Midge Ure, Bryan Adams and Mark Knopfler (guitars).

This was the backing band for everyone from then on, including – yes – your very own PMcC. Paul was approached by Chris Poole of the Prince's Trust to do a rock 'n' roll finale with Rick Parfitt and Francis Rossi of Status Quo, plus the All Stars. Originally this was to consist of "I Saw Her Standing There" and "Long Tall Sally", but in the end there was more to it than that...

First, who should arrive in Paul's dressing room to chat about old times but David Bowie and Mick Jagger. In no time at all, Paul found himself agreeing to strum along on their unscheduled rendition of "Dancing In The Street". Earlier, at that afternoon's rehearsal, Elton and Tina Turner had persuaded him to add "Get Back": this has long been a feature of Tina's act, so they ended up duetting on it.

"A friend and inspiration to us all," announced Elton John when the time came. Dressed in baggy trousers and a snazzy flecked jacket, Paul let rip on his favourite rockers and closed the show in great style, hugging Eric Clapton as he walked off.

Let's hear the McCartney view: "The audience were great, it was an incredible back-up band and I enjoyed every minute." I'll bet there were goosebumps for Elton John, who once backed John Lennon singing "I Saw Her Standing There", at Madison Square Gardens in 1974.

PHOTOS BRIAN ARIS

Paul met Prince Charles and Princess Diana at the reception beforehand, when the following memorable exchange took place:–

D: "Did you have any trouble getting your equipment in?"

P: "No, I've only got a little acoustic."

Collapse of royal party. (But Paul, we thought it was a Jumbo...). Asked how he had heard of the Prince's Trust, our man replied that it was difficult to miss and congratulated the Prince and Princess on their good work.

Youngsters applying individually to the trust can get grants up to £300 if their project is approved. For a small spontaneous group–i.e. not scouts, guides etc.–this can be increased to £500. All applications are referred to local volunteer committees covering 90% of the country.

PHOTO BRIAN ARIS

Paul and Tina Turner 'Get Back'

Sue Clark, the Trust's only paid worker, gave some examples of grants made recently: "A chap with a small band got the cash to rent somewhere to rehearse. We help with expeditions, usually the ancillary equipment. Holidays can be paid for if the person is very needy. We pay for sports equipment, such as a football strip for one Avon youngster. Someone needed tuition for the Deaf Theatre. We've bought photographic equipment, a trumpet..."

The Trust relies on donations and fund-raising events–mainly concerts and film premieres, all of which are attended by

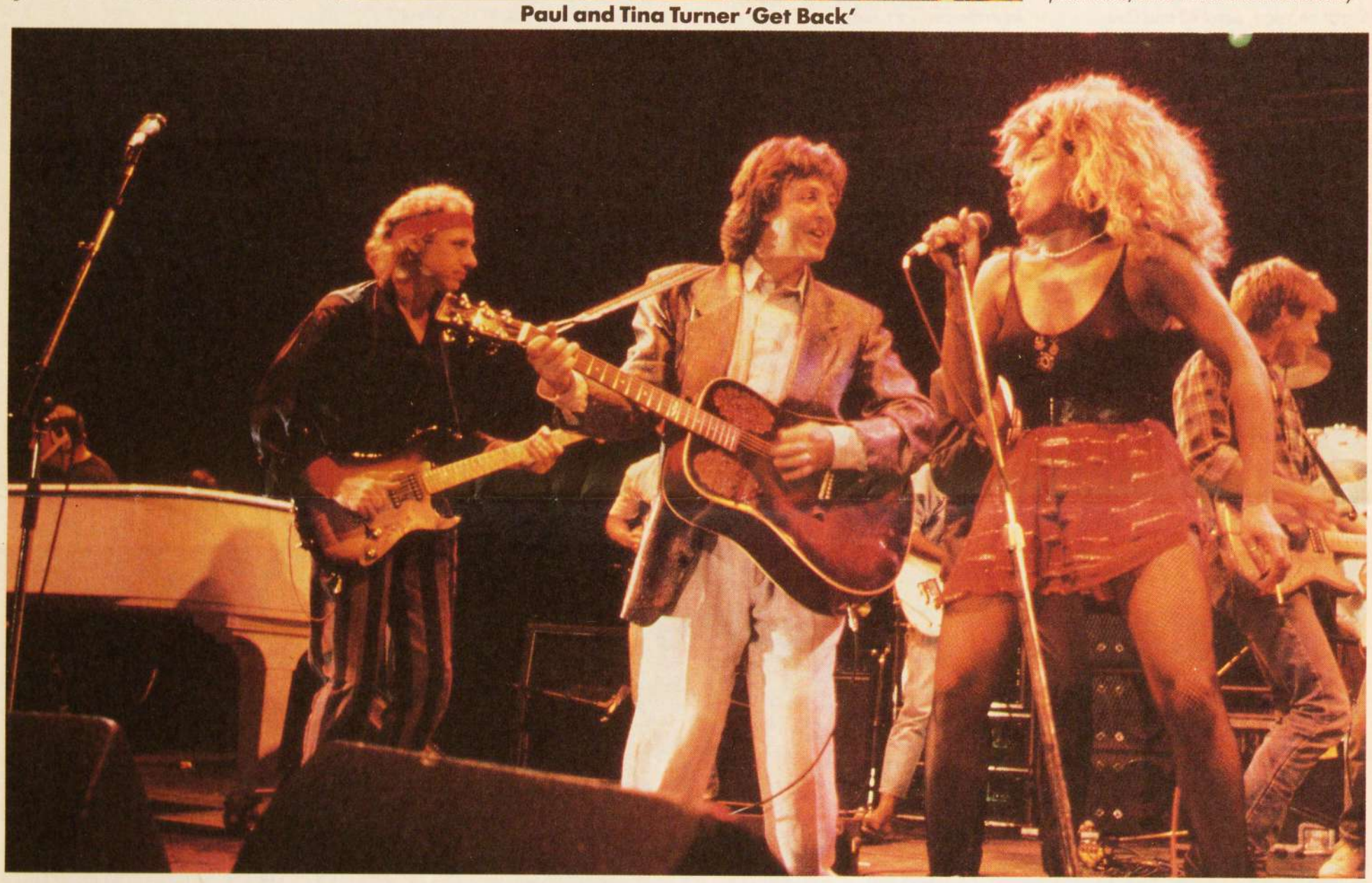


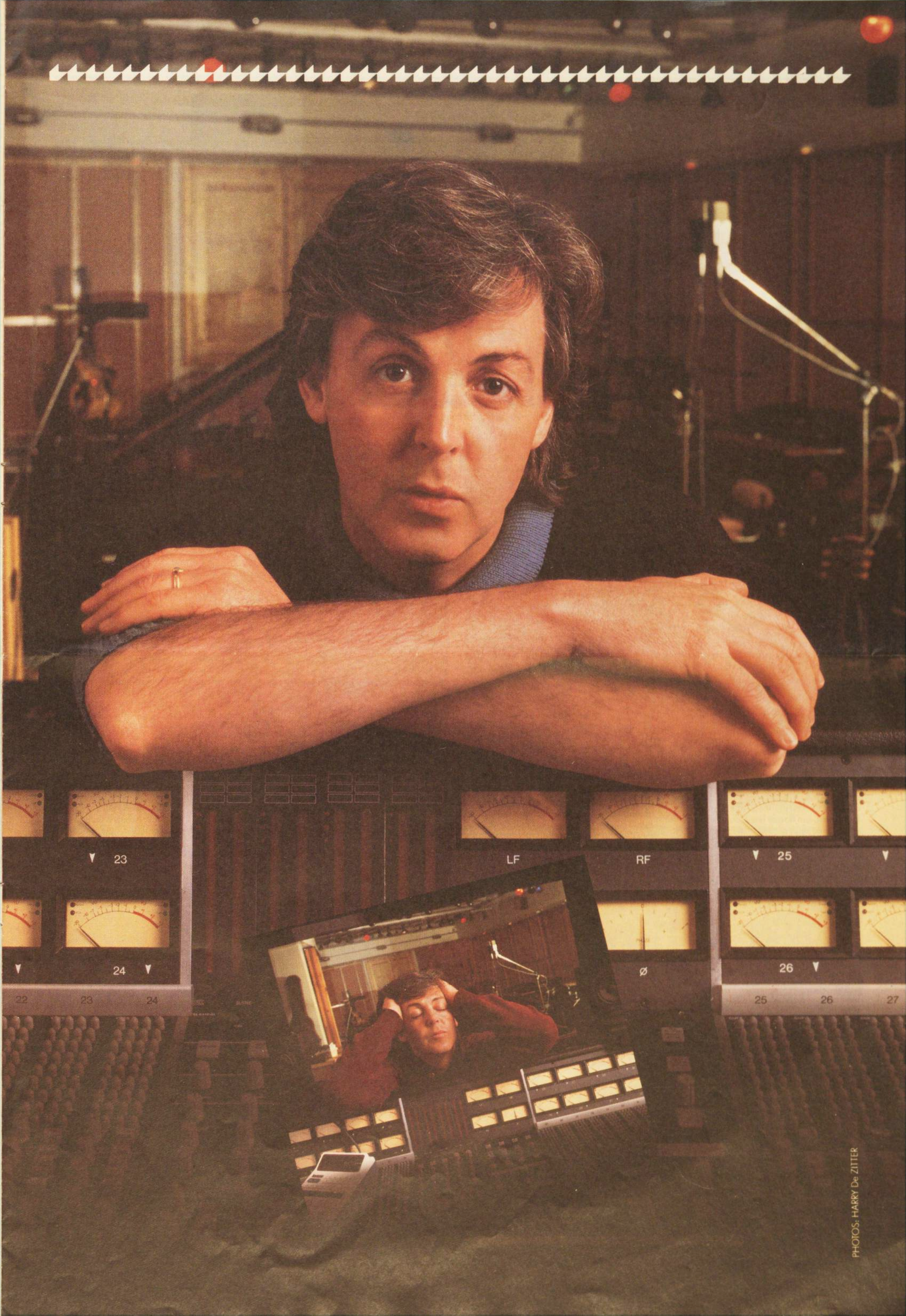
PHOTO TERRY O'NEIL

PHOTO TERRY O'NEIL

Paul with Phil Collins

PHOTO TERRY O'NEIL

... and Joan Armatrading



PHOTOS: HARRY De ZITTER

Paul with David Frost and Norris McWhirter

Paul enters the Guinness Hall of Fame

It's well known that Paul is firmly lodged in the *Guinness Book of Records* as the most successful musician of all time. They even presented him with a rhodium disc in 1979, considering that his vast sales deserved something better than platinum.

Then those clever Guinness people came up with the idea of a Hall of Fame, to include only those whose records were unlikely to be beaten in the foreseeable future. To give an idea of how they rate Mr. McCartney, it's interesting to look at the other five people admitted.

Billie Jean King's number of Wimbledon titles will take some matching in the strenuous, all-the-year-round conditions of modern tennis. A great British character, Sir Ranulph Fiennes, crossed both the Arctic and the Antarctic within the shortest overall time as part of his circumnavigation of the globe. Vesna Vulovic, a Yugoslavian lady, was making coffee in the rear section of a plane when it exploded at 33,500 feet: the other passengers were killed, but she survived the fall without a parachute. Colonel Joe Kittinger parachuted from 19.47 miles up in a de-pressurized suit, breaking the sound barrier with his body as a test for the first manned American space flight. Last, but hardly least, comes Vernon Craig, possessor of the inexplicable ability to walk on coals heated to 1,500°F – that's pretty hot, Centigrade fans – without raising so much as a blister.

A BBC programme on 26th May showed the Big Six admitted to the Hall of Fame before an audience of other record breakers. Each had a section of the show to themselves, when they were quizzed by hosts Norris McWhirter and David Frost. The latter asked most of the questions in Paul's closing spot, as you might expect, starting with ''Can you remember your first song?''

''Yes, it was called 'I Lost My Little Girl', when I was 14 – three chords: C, F and G.''

Were there any good rhymes?

'' 'Her clothes were not expensive/Her hair wouldn't always curl' – that wasn't too good, but I never... used that one much.''

Was there a moment when you knew you'd made it?

''Yes. I'd come back from a club and I was just getting to bed and I heard the milkman whistling 'From Me To You' [whistles]. I thought 'That's it, I've arrived – the milkman's whistling my tune.' ''

Then Frostie asked Paul about ''Yesterday'', the most recorded song of all time and one of only three to inspire over 1,000 versions.

''It's funny how these songs start...I woke up and I had this tune in my head that I didn't believe I'd written, so I fell out of bed and I found the piano which was next to my bed [hilarity], sat at that and started playing it and I thought 'Well, I like that tune', but I couldn't believe I'd written it. [Paul asked several friends if it was their tune.] After about two weeks, I thought 'Well then, I must've writ it.' ''

Was ''Mull Of Kintyre'', the most successful single in Britain before the Band Aid record, one of his favourites?

''Oh, 'Mule Of Kintyre', or 'Mulligan's Tyres' ...Originally I wanted to write a Scottish song, realising there weren't any modern Scottish songs – plenty of old, stirring songs... I wondered if I could do it.''

One passing problem was that Paul was unsure of the bagpipes' range: ''I got a friend to come up with his bagpipes and he played in the garden, because he said they were pretty powerful things and would blow you away inside.''

Asked if he knew when he'd written a hit, the intuitive McCartney replied that ''You get a funny sort of little feeling, I think... a funny sort of twinge.''

What did he do with his gold discs, Mr. McWhirter wondered?

''In truth, I'd be a bit embarrassed to say 'Come on in, Norris' [indicates imaginary gold discs]. I think it's a little bit too high profile to say 'Good evening, have you seen my etchings *and* my gold discs?' ''

Frost again: were there any types of songs he would like to have written?

''I would have liked to have written a football song for the English football team – it wasn't that they needed it, mind you.'' [Laughter – and the World Cup hadn't started then, remember.]

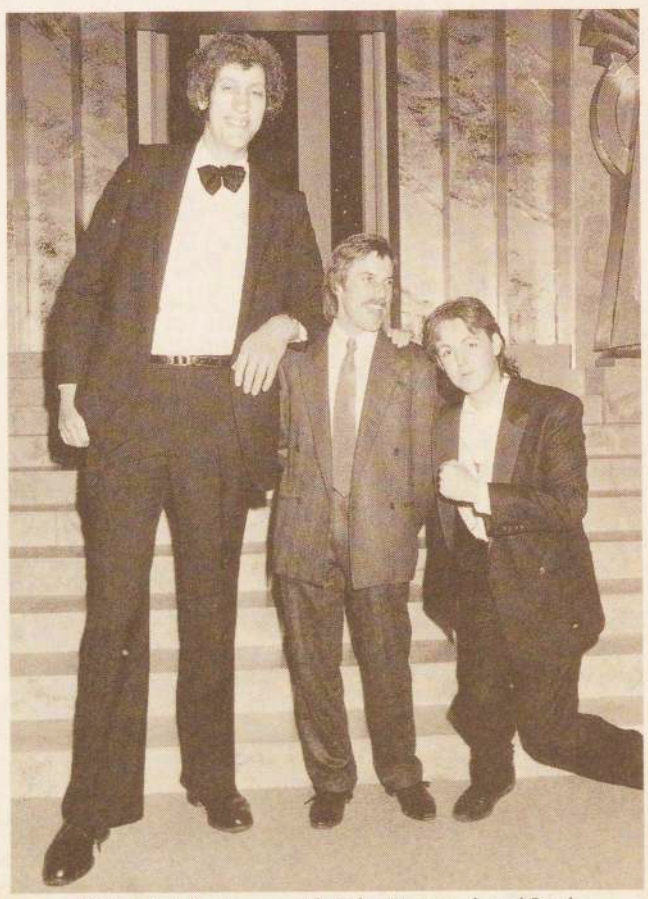
How far did he get?

'' 'English, English, Englishmen/Go out and' – er, it sort of stopped then.''

Asked if all his songs were hits, Paul remarked on the general feeling that the Beatles or McCartney name made for an automatic hit. ''So to try and prove that wrong I wrote a song under another name and I thought I'd got away with it. It was a song called 'Woman' for Peter and Gordon – remember them, eh? – ... quite a nice song and I wrote it under the name of Bernard Webb... But we were doing a concert in Shea Stadium, I looked up and there was this great big banner at the back of the stadium: 'Long live Bernard Webb'. [Laughter.] Rumbled at last!''

Paul and Linda thoroughly enjoyed the preceding reception and lingered long at the buffet afterwards, happy to be snapped in company with the other celebrities. Each member of the Hall of Fame later received a gold medal. The citation on Paul's reads as follows: ''His unparalleled contribution to popular music as a composer and artiste includes 43 one million sellers, 67 gold discs and 'Yesterday', the most recorded song ever written.''

Paul, Vesna Vulovic, Vernon Craig, Sir Ranulph Fiennes, Billy Jean King and Col. Joe Kittinger



Britain's tallest man with John Hammel and Paul

PHOTOS COURTESY BBC TV

LINDA'S BLACK AND WHITE FASHIONS

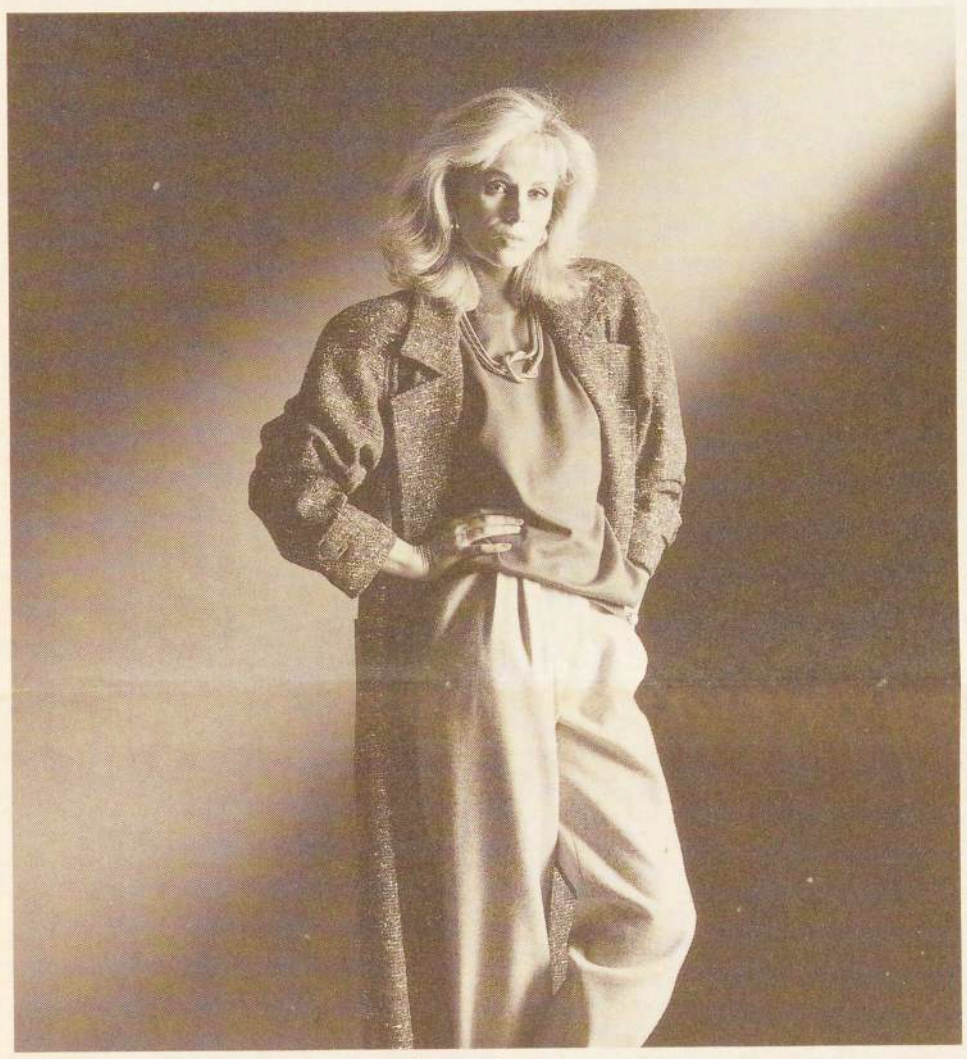
Like all good artists, Linda enjoys the stimulus of an unusual assignment, so when she was asked last December to photograph a fashion catalogue with a difference she had little hesitation in accepting. Robbie Montgomery, her longtime photographic associate, takes up the story.

"The advertising agency approached Linda first. They didn't want the celebrities involved to be recognizable and they wanted black-and-white, which Linda likes."

The designer involved was Jenni Barnes, a woman with a mission to bring distinctive clothes to the high street at a price most people could afford. Linda liked Jenni's designs and, with a class photographer engaged, the agency had little trouble persuading four women of character to do a spot of part-time modelling. Linda had met Paula Yates at the time of Live Aid, while actresses Joanna Lumley, Liza Goddard and Jan Francis (best known for TV's Just Good Friends *with Paul Nicholas) completed a striking quartet.*

Robbie again: "It was Linda's first commercial advertising fashion assignment. We did the shoot at Chalk Farm Studios over two days and it was one of the best I've ever been involved with. They were all country people, like Linda, and it was a magical experience – everyone was sad when it was over."

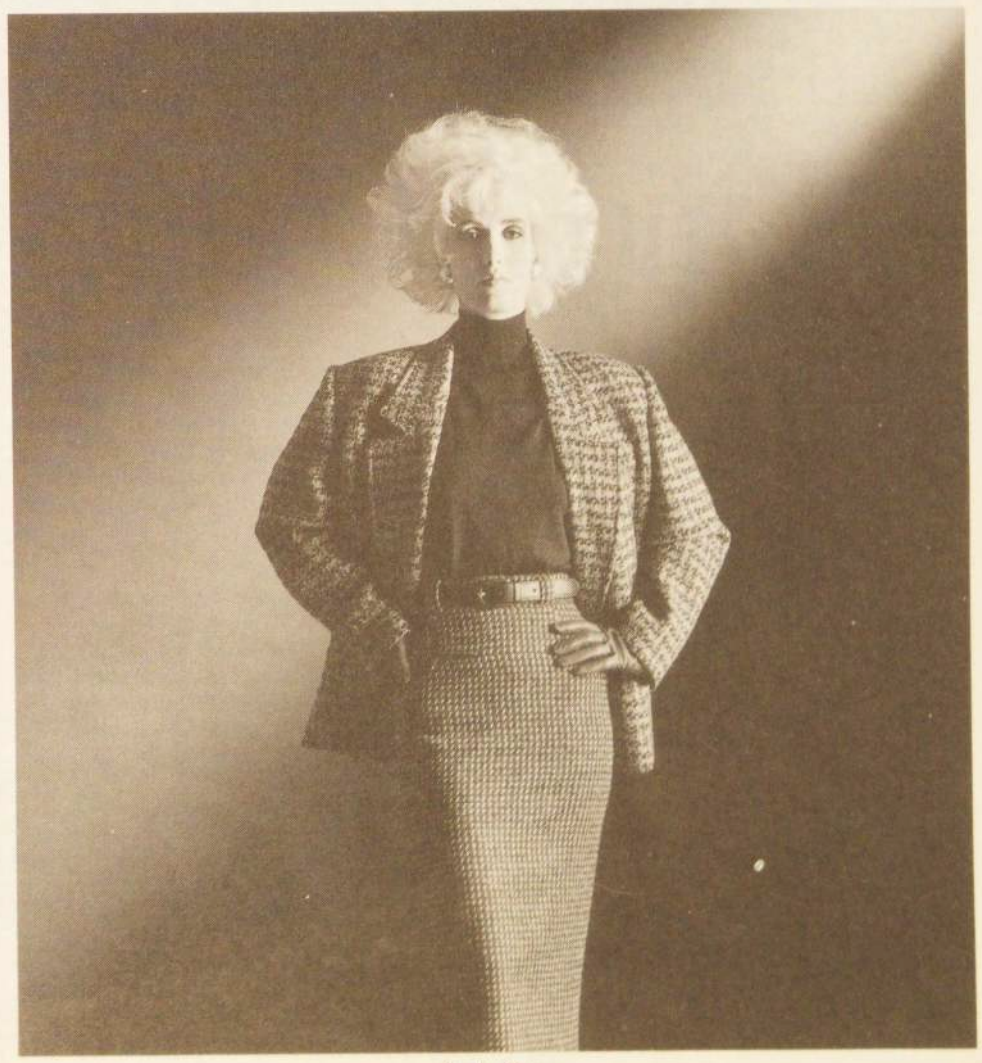
When the catalogue appears this autumn, it seems sure to attract attention well outside the fashion world.



Joanna Lumley

Jan Francis

Liza Goddard



Paula Yates

PHOTOS: LINDA McCARTNEY

PHOTOS: LINDA McCARTNEY

Linda's Countryside Campaign

On St. George's Day, 23rd April, David Puttnam, new President of the Council for the Protection of Rural England, launched a vital photographic exhibition at London's Royal Festival Hall. Devised to mark the CPRE's Diamond Jubilee, the show features specially commissioned projects by photographers including Lord Snowdon, Fay Godwin, David Bailey, Patrick Lichfield, Terence Donovan and, of course, Linda McCartney. This unique survey is intended to draw public attention to the massive pressures on many cherished and familiar English landscapes before they are changed or vanish for ever.

The landscapes chosen, all as yet untouched, represent the vulnerability of the countryside of modern England. Intensive farming techniques, oil exploration, nuclear power-related developments, insensitive industrial development and road building, the effects of the Channel Tunnel on the Kent countryside, housing pressure on the Green Belts and many more issues are covered in the exhibition.

Linda's task was to show what would be lost if Fairlight Down, near Hastings in Sussex, became an onshore oilfield – an application to drill is currently being considered. *Woman's Hour,* on BBC Radio Four, broadcast Linda's views on Friday 13th June in a feature introduced by Wings' ''Deliver Your Children''.

''It's one of England's beauty spots: I'm quite shocked that they were even considering it. The views are incredible... there's a footpath right across the field. They'll totally change the soil, they'll put twenty to thirty rigs in there and where I used to come to look at beautiful oak trees, they'll cut them all down... It'll be one of the horror spots of England, rather than one of the beauty spots.''

But some would say oil is a national resource and you need to sacrifice a bit of green space to get it.

''Well, we've already sacrificed so much green space and so much of the sea. It's a very small country... and it's mad to destroy so much of it for resources. We should be more self-contained and protect our land. We don't know how the earth got here... all we know is how to destroy it.''

What are you trying to say in the pictures?

''I'm trying to say that nature is beautiful. We look at an oak tree and it took one seed to make that oak tree; it takes one saw to cut it down. But it takes 400 years for something like that to grow and if we just cut them down to make room for more of these... big rigs and everything, it's pointless. I'm trying to say to people, 'This is beauty: you can easily destroy it, but you'll never get it back again'.''

David Puttnam has said that this year's photographic record could be a warning, in time to stop people, or it could be a requiem. Which do you think it will be?

''I think it'll stop people. I think people are starting to realise they only have this little planet, there's no other planet like this one, and to realise how much destruction has been done... If it changes it [the landscape], it'll never be the same. It's not like you can put concrete down and then say 'Oh, that was a mistake. Why don't we put earth there again?' Once you do it, it's gone, so people have to fight, they have to let the government know they don't want Channel Tunnels, they don't want oil, they don't want too much industry... and pollution.''

Linda's commitment will be known still further when a BBC TV documentary on her and Donald McCullin's photos for the CPRE Countryside Calendar is shown this autumn. CPRE works closely with groups such as the World Wildlife Fund and Friends of the Earth and fully deserves your support. Details of membership are available from The Membership Secretary, CPRE, 4 Hobart Place, London SW1W 0HY.

A small selection of the exhibition's photographs is to tour many of England's county shows this summer in a specially converted caravan. The exhibition will be complete by September and will be on display at the Royal Festival Hall in London throughout that month.

Prince Charles. There have been four premieres in the last six months, including Back to the Future *and* Biggles. *These help to fund residential camps, such as one held at Caister, Norfolk in April under the title of 'Work, Sport and Leisure'. The 350 young unemployed attending received advice on how to complete job application forms as well as sports tuition and coaching in the arts of street theatre. Ladbrokes provided their holiday camp free.*

In an inspired move, the Trust asked all their committees to nominate five deserving recent applicants to receive free tickets to the tenth birthday concert. Let's hope they enjoyed themselves as much as Paul. After the show there was a party at the Ladbroke International Hotel, where he and Linda had the chance of a relaxed chat with the Prince and Princess. Another thrill for Paul was meeting Kenny Dalglish, the Scottish footballer who's enjoyed such amazing success in his first season as manager of Liverpool.

Most importantly, the event raised more than £1 million for the Trust.

Those of us who didn't go saw what all the fuss was about when BBC2 TV showed highlights on Saturday 28th June. Don't despair, American viewers: Home Box Office will be showing it soon. An evening fit for a prince and enjoyed by the stars: who could ask for more?

Applications for grants should be sent to The Prince's Trust, 8 Bedford Row, London WC1, from where they will be forwarded to your local committee.

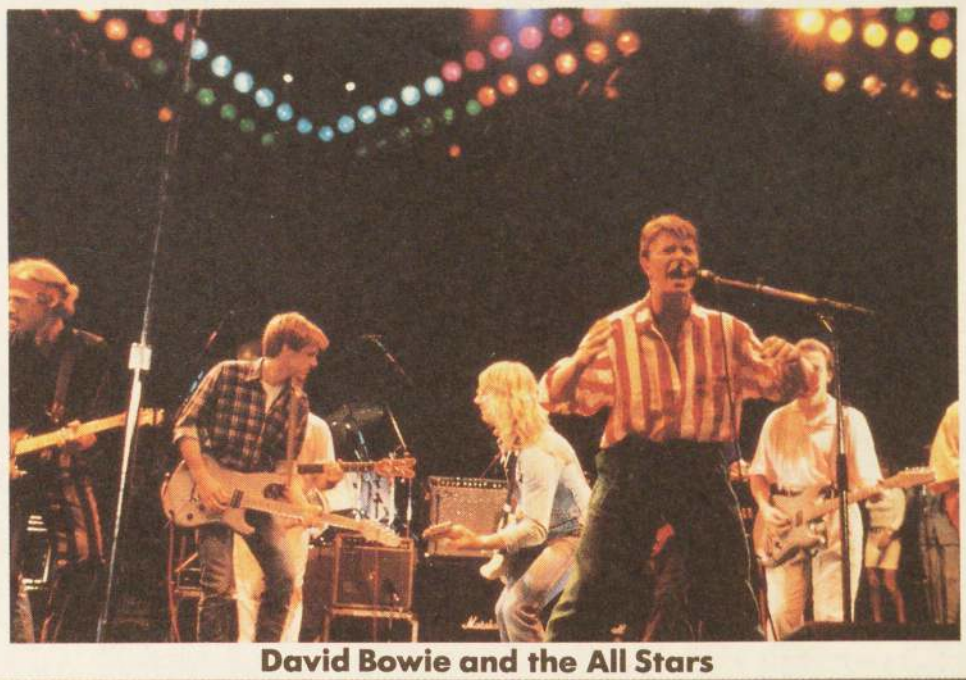


PHOTO BRIAN ARIS

David Bowie and the All Stars

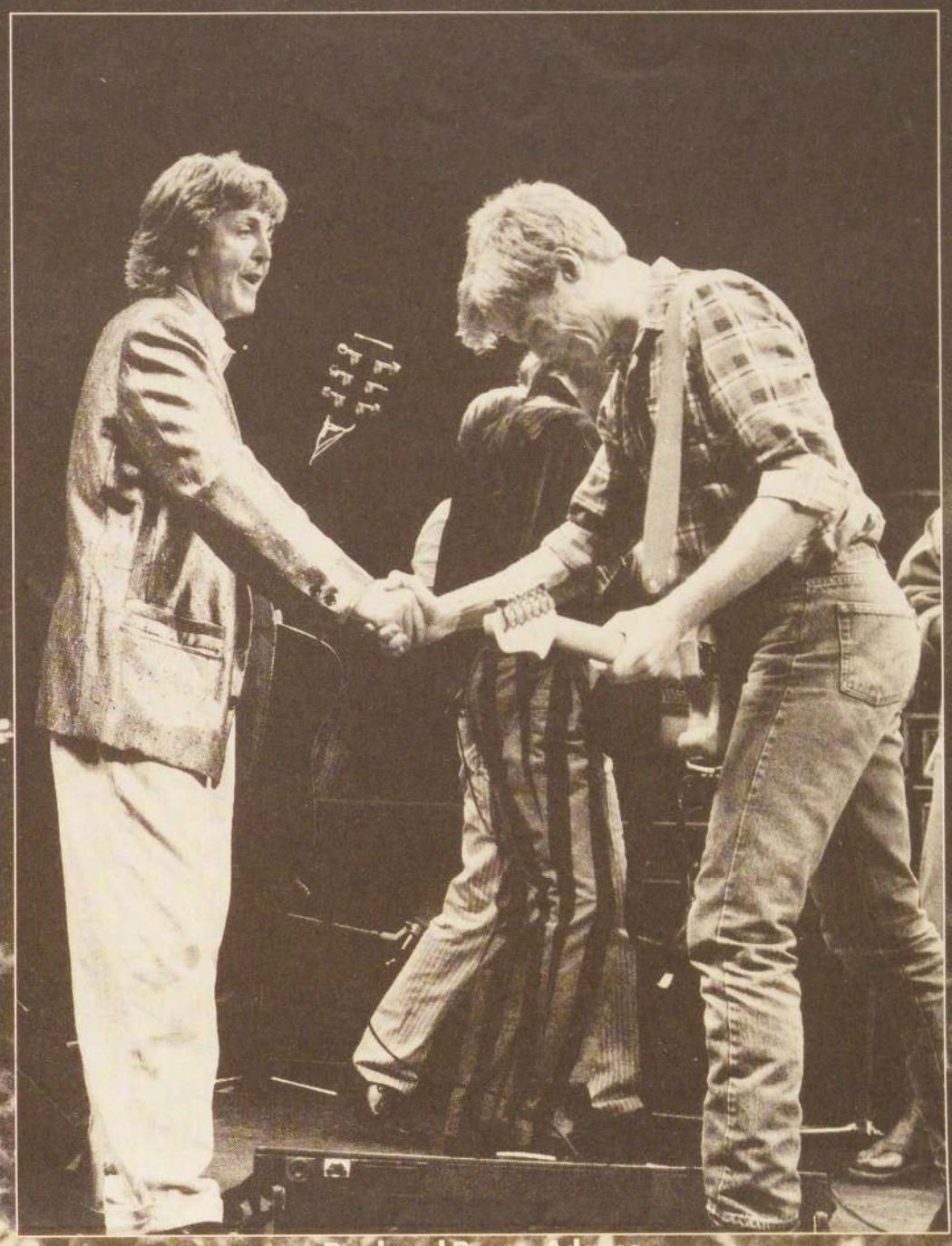
PHOTO TERRY O'NEIL

The Prince's All Stars

Paul and Mark Knopfler

Jagger and Bowie 'Dancin' in the Street'

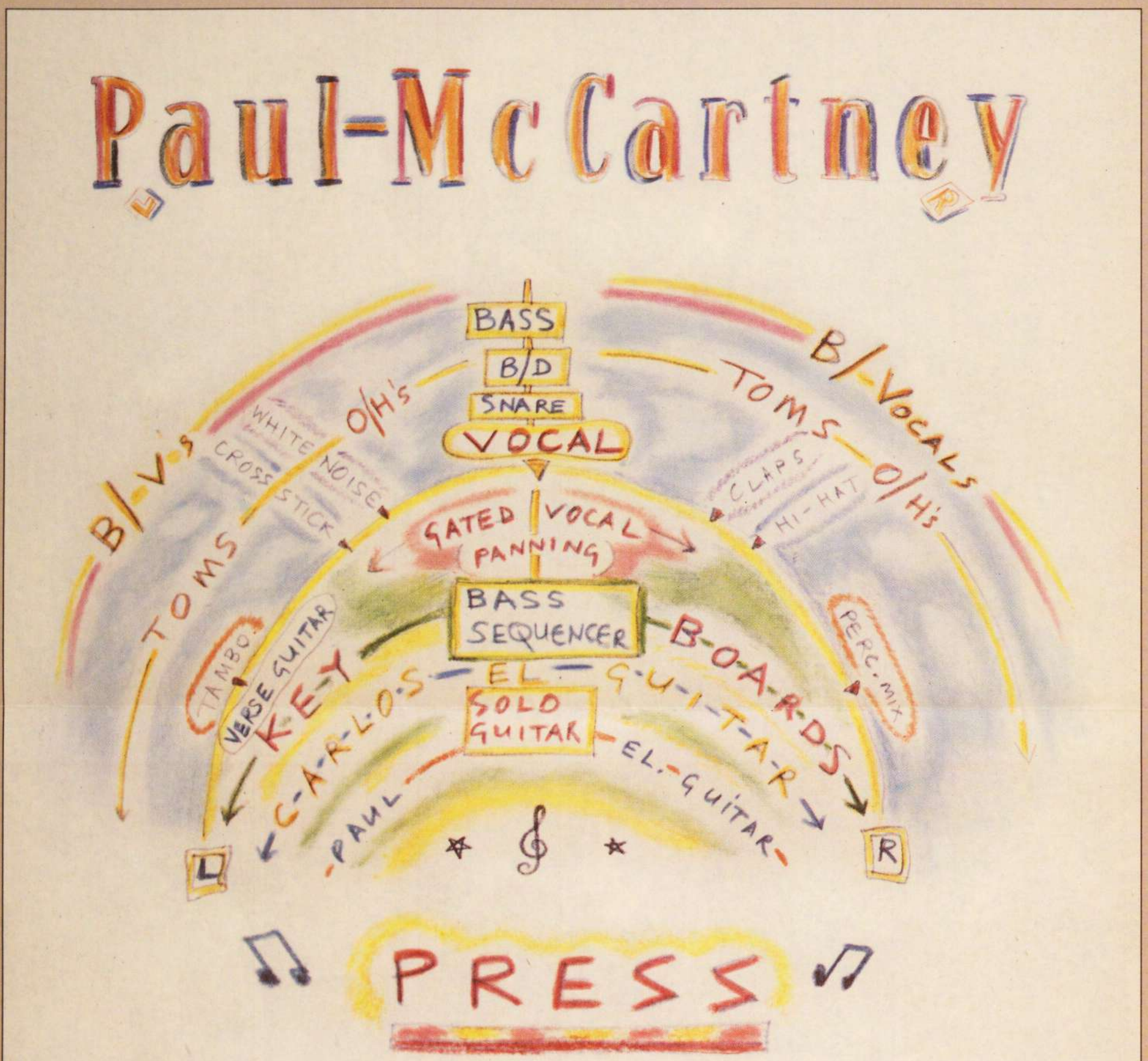
PHOTOS BRIAN ARIS



Paul and Bryan Adams

Eric Clapton and Tina Turner

PRESS RELEASED



Paul McCartney's long-awaited new single, ''Press'', was released on 14th July. The 12" features special mixes by Bert Bevan and Julian Mendelsohn and has an exclusive track, ''Hanglide'' —an instrumental mixed by Mac 'n' Matt, alias Paul McCartney and Matt Butler.

Taken from the new album, *Press to Play*, Paul has made a fabulous video to back up the single, featuring a very exotic location!

Due for release on 18th August, the album features ten great new songs:

Side One
Stranglehold
Good Times Coming/Feel the Sun
Talk More Talk
Footprints
Only Love Remains

Side two
Press
Pretty Little Head
Move Over Busker
Angry (featuring Phil Collins and Pete Townshend: see CS40)
However Absurd

And there are *three* extra tracks on the CD, which could drive many of us to invest in a machine capable of playing the small shiny things. Track three, side two, showed cosmic foresight: when Paul was shooting aforesaid fab vid, he encountered a busker playing the Beatles' ''Help'' and gave him a doubloon, whereupon the poor chap muttered ''I can't handle this'' and stopped playing!

See our next *Album Issue* for a complete track-by-track info kit and exclusive features on how the album was put together.

REMIXED BY ALVIN CLARK

Seaside Woman
Suzy and the Red Stripes

Chrome
SLIDE

SEASIDE WOMAN

Currently featuring in the summertime charts is the catchy, Caribbean-style tune by Linda McCartney, "Seaside Woman", which has recently been re-released by EMI Records worldwide and by Capitol Records in the U.S. and Canada. Originally issued in 1977 by CBS in America and later in 1979 by A&M in the U.K., it has been excitingly re-mixed by Alvin Clark, who has done so much good work for Paul Hardcastle, the Specials, and Asia, among others.

Linda was so pleased with Alvin's 7" and 12" mixes, that he was asked to turn his talents to "B-Side to Seaside", with similar success. Keefco has shot a video to accompany the single, in which Paul's co-directed Linda for some inset sequences to go with the award-winning Seaside Woman cartoon. It's expected to be yet another hit for the MPL stable.

BEDSIDE CHAT

Carry on nurse: Paul tells patients you're OK really

As trailed in *Club Sandwich* no. 40, an interview recorded by Paul for hospital radio has been enlivening the daily routine of wards up and down the country. (''Hold that bed bath will you, nurse? I'm tuned in to that McCartney fella.'') The encounter – with Alan Grimadell of the National Association of Hospital Broadcasting Organizations – took place on 6th December last and was produced and edited by Mark Stone into *Paul McCartney – The Man*. The questions ranged from straightforward to really rather deep and we thought you would enjoy some highlights.

The uplifting sounds of ''The Man'' play us in and soon Alan is asking Paul about his Dad's musical influence.

''He was a pianist himself, he'd learnt by ear – think it was his left one – and I always said 'Teach me to play' and he said 'No, I don't want to teach you, 'cause you'll learn wrong. If you're gonna be a musician, I'd like you to learn it right.' But I never got round to it, I ended up being like him, someone who just picked it up myself on the piano.''

The Beatles' beginnings are recounted, wherein the young George Harrison impresses Paul by his ability to play ''Raunchy'', a popular 'fifties instrumental featured on the interview tape – how Paul impressed John Lennon similarly by reeling off the words to Eddie Cochran's ''Twenty Flight Rock'' is well known. But even Mr. McCartney, the veteran interviewee, has to scratch his head to think when he first met Ringo Starr.

''I must've first met him down the Cavern: we used to see their group [Rory Storm and the Hurricanes] and admire the drummer – we thought he was the best drummer around. They played places like Butlins, so they were a bit the stars – for a musician to have a whole season at Butlins was great. That was his great claim to fame.''

We then leap to 1965, as Paul is asked to choose a song from *Rubber Soul* and plumps for ''Michelle''. Murmurs of contentment from patients everywhere. Staying with Paul's romantic side – his left, I think – Alan enquires: was there a special story to ''The Long and Winding Road''?

''I was in the country and in the view I happened to be looking at – it was in Scotland – there was a road sort of stretching off up in the hills, you could see it go for miles, and I thought of calling it 'The Long and Winding Road', I don't know why. I know when I wrote it I had in mind Ray Charles, hoping that he might record it.''

Alan: ''I read that 'All You Need Is Love' was performed before a TV audience of over 400 million in 24 countries. Would you say that was a special record to you?''

''Oh year... it's a bit like a Live Aid thing... I think this was the very first time they'd actually hooked up all the television networks all over the world. We had this song 'All You Need Is Love' and we thought that'd be the perfect one to use... He [the director] gave us quite a free hand, so we invited all our friends round to the studio. We thought, well if it's the people of the world meeting the people of the world, we might as well have a great big crowd there and just show 'em what our ... crowd is like at the moment... They were all very nice people – probably looked a bit weird to some people, 'cause all the fashions were a bit weird.

''We had the orchestra there and we'd rehearsed it a couple of days before... eventually it came to it. They cued from another country – 'from America to London, England' – the music started and we started singing this thing. We got through it: I'm surprised nobody panicked. It was a fabulous thing... it's rare when the world gets together over something like that. I think the majority of people *do* care: they're great when they're asked to give... I think everyone would like to see it more. [There's] this feeling that people *do* have, like in things like hospital visiting. I think people *are* great: they do look after each other... all the nurses looking after the patients now and stuff.''

What did Live Aid mean to Paul?

''I started the day at home on the telly, like most people. Then I drove towards London and I could see people with the windows open, everyone was watching it – it was a great kind of feeling that we were all together. It was amazing driving towards it thinking 'God, I'm gonna be *on* this thing!' So we got into Wembley and it was great. Bob was there, gave us a big hug – me and Linda, y'know – and put us at ease.

''Next thing I knew I was watching the Who. I was up on the side of the stage and they sounded great from where I was. Eventually came time for me to go on and I said 'Where's the piano?', 'cause it wasn't a rehearsed thing. I got out there and the audience was just *unbelievable*.''

Then came the notorious Mike Malfunction: ''I thought 'If I stop, what if it's on telly? What if they've got it on telly and it's just my sound here that isn't working?'... I get to the bit where it goes 'There will be an answer/Let it be' and the audience goes 'Yeahhh!' – turned out that was the only words they heard!

''The other thing was, I had to wait till David Bowie, Alison Moyet, Bob and Pete Townshend came on to finish the last chorus with me. I thought 'I've got my back to them, but I'll know when they come on because I'll hear the crowd shout'. During the verse when they were supposed to come on, there's no crowd noise. I think 'Heck, what's happening?'... Luckily I said 'Well, one more time' and then they finally all came on... The great thing was the event itself. We sang 'Feed the world' and the spirit of all those people on the stage and in the audience was so great that you just felt uplifted.''

What influence was Paul on John Lennon?

''Gosh, you've got some good questions today, haven't you?... I think my influence would mainly be musical: each of us was searching for how to write a song, I was searching alongside him, so when we came together... I'd say 'Well how's about we do it *this* way' and he'd say 'Maybe' or 'No' or 'Yeah, definitely'. *Personally*, I don't know really. I know easier his influence on me... seeing someone who was able to do it: it's a nice confidence-builder when someone can write the song with you... there was a kind of mutual strength.''

What are his projects for 1986?

''I'm making a record with Hugh Padgham, who's co-producing it with me... That'll be the big thing for me.''

Any title?

''No, not yet. I always wait till I've finished the LP and I can listen to it and think 'Yeah, that's what that one is'... That's just me being fussy about titles.''

Any more films?

''I got involved with *Rupert and the Frog Song* with a friend of mine and Linda's called Geoff Dunbar, who's a very good animator... I've always wanted to do something like a Walt Disney feature with Rupert, I think it really could be great... But imagining it and getting it together are two different things, so we wanted to do *Rupert and the Frog Song* to see if we could do it, to see if it would be a success. It was a huge success, so it's given us the feeling that we really should try and make the big feature. That's a very hard job: if you talk to anyone who knows about animation, that's a very big job you're taking on.

''All people know great cartoons when they see them. The secret of why it [*Rupert and the Frog Song*] was so successful was the backgrounds. The foreground stuff wasn't too hard, but if the backgrounds looked a bit cheap it made the whole film look cheap. We discovered that to make these really detailed drawings which the characters could move against was the huge secret. We decided that instead of doing it like the stories in the middle of the annuals, [we'd do it like] those great endpapers which Alfred Bestall often did. ... If you put Rupert in front of something like that, it gives it that great quality you're talking about.'' (Cue ''We All Stand Together''.)

What influence has Linda had on Paul's life?

''Oh, you're coming up with the good questions today... She's very kind and considerate – sounds as though the violins should come in! – very much an animal lover. I was very much an animal lover as a kid, but I got into show business and tended to forget a lot of that stuff. When we got married, we got back into a bit more of that kind of thing.

''She's great with children, so that as a mother she's great. Influence on me? Maybe making me know that it's important to be kind and considerate: you can lose sight of that... you can forget your values.''

Linda's musical contribution?

''Mainly harmonies, really. She was in Wings and used to play keyboard a bit, but by her own admission she's not a very accomplished player. She played little riffs in 'Band on the Run' and things like that – really good, but very innocent.''

Would Paul choose a favourite Wings track?

''*Red Rose Speedway* is a nice memory for me – a romantic period, folks! – and 'My Love' is the song I'd like to choose, 'cause it was written with Lin in mind. You don't often get directly soppy like that, but that one was. Here you go: 'My Love'.'' (More blissful sighs along the wards.)

Ever thought of writing a book?

''I've thought about it... If you are ever going to write a book, you've got to wake up one morning and think 'I really want to write a book' to give you the strength to follow the whole thing through. I'd love to put the record straight on certain things... you think 'If only they knew how it was, it was much more ordinary, much more like real life in that room' – we were real people. I'm waiting for the inspiration to write: only trouble is, by the time I get the inspiration I'll have forgotten it all!''

How does Paul cope with the pressures of long-term success?

''I don't really believe it, in a way... Then there's my wife and kids who keep me straight if I get too big a head – kids certainly will keep you nice and down to earth. The other thing is, I don't really mind it too much: most people spend their lives trying to get famous, so I try and think 'Well you've *got* there, it's stupid to just go on moaning. It's what you wanted! And I *do* enjoy it.''

Following Stevie Wonder and Michael Jackson, is there anyone else he'd like to duet with?

''There's a lot of people I admire, but after having done a couple of duets people were starting to say to me 'Now who're you gonna do next?', so I thought for now I won't do any more. But I don't rule it out – there are millions of people I'd love to sing with: the problem is, other people's perceptions of it. If I was to do it... I love Gladys Knight's voice – I'm talking off the cuff now – I love a fellow called General Johnson...''

After Paul's views (favourable) on the current music scene, the single version of ''Let It Be'' leads him into his own memories of hospital.

''I was in when I was about eleven, in Olive Mount Hospital, Liverpool. I was in there for well over six weeks and at first I didn't really like it. After a while, as I started to recover, I got to *really* like it... So I hope you can find all the nice things about the hospital – I mean, those nurses, they're pretty rough but they're good old skins really... Hope it makes you feel better hearing me natter here. I'd love to send all my family's love and my best wishes for your speedy recovery. All the best from me.'' (Cue ''The Man''.)

This was the second time Alan had interviewed Paul, describing him in the NAHBO's *On Air* magazine as ''a great supporter of hospital radio''. Paul also signed autographs and asked to be kept up to date on the NAHBO's progress.

And that's not all... On 27th October 1962 the Beatles were interviewed at Hulme Hall in Port Sunlight on the Wirral by Monty Lister, who broadcast *Music with Monty* and *Sunday Spin* to local hospitals at Cleaver and Clatterbridge. The seven-minute tape has now emerged in flexidisc form, free with Mark Lewisohn's book *The Beatles Live!* (Pavilion, £8.95), and makes fascinating listening, with Paul answering many of the questions.

Asked what they do in the group, John gives harmonica as his first instrument, while the ever-modest Paul replies ''I play bass guitar and, er, sing – I think''. When George says ''lead guitar'', Monty asks if that makes him

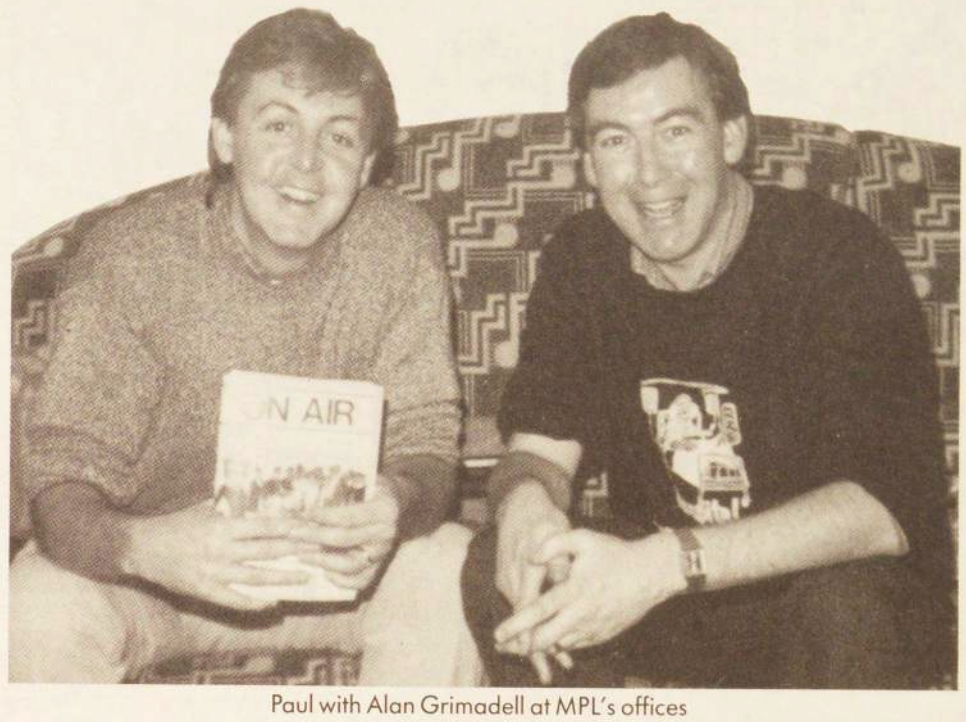


PHOTO: ALAN GRIMADELL

Paul with Alan Grimadell at MPL's offices

leader. "It's solo guitar," Paul explains. "John is in fact leader of the group." Ringo reveals he's been with them nine weeks and shows off a pair of named drumsticks given him by a fan "'cause we're going away". Monty asks where to. "Hamburg."

Paul gives the background: "We first went there for a fellow who used to manage us, Mr. Alan Williams of the Jacaranda Club in Liverpool, and then we went under our own steam afterwards. We've just been going backwards and forwards and backwards and forwards."

Monty: "You're not dizzy at all?"

"Yes, actually. It's my left leg, y'know – the war." (It's all Paul's left side today!)

Malcolm Threadgill, a 16-year-old apprentice hospital DJ, asks about their German recordings. Paul replies.

"First of all we made a recording with a fellow called Tony Sheridan... 'My Bonnie', which got to number five in the German hit parade. But it didn't do a thing over here. It wasn't a very good record..."

Malcolm: "Who does the composing?"

"It's John and I, we write the songs between us. We've signed contracts and things" – John: "So we get equal shares" – "...yeah, equal shares in royalties...We both write most of the stuff. We've written about 100 songs, but we don't use half of them."

John: "We did record another song when we were down there, but it wasn't finished enough." ("Love Me Do" had recently made the charts; the other song was "Please Please Me".)

Monty: "Did any of you come over this side before you were famous?"

Paul: "I don't know what you mean by being famous... We were here about two months ago." Discussion of local friends and relatives dissolves into laughter: "I've got a friend in Birkenhead." "I wish I had." "I know a man in *Chester*."

Peter Smethurst, a second teenager: "I'd like your impressions of your first appearance on television."

Paul: "Strangely enough... it was much easier doing the television than it was doing the radio, because there was a full audience for the radio."

"We hope we've got a full audience in both hospitals," concludes Monty. "Over at Cleaver, a certain record on Parlophone – the top side has been requested..."

Paul: " 'Love Me Do'." John: "Parlophone R4949!"

I hope the patients appreciated the following day's broadcast.

Footnote: Anyone wishing to join the 15,000-odd people already involved in hospital radio should contact their local hospital. There are over 300 independent stations covering about 90% of Britain's hospitals, so there should be one near you. However, in case of difficulty please write to Alan Grimadell, 5 Portreath Drive, Allestree, Derby DE3 2BJ, enclosing a SAE.

LISTEN TO WHAT THE FANS SAID

Hi Hi and Hi Paul,

we're writing all the way from New Zealand to say we think your songs (especially the ones with words included) are simply 'GEAR!' It is 2a.m. and we are sitting here starving plus singing to your 'FAB' songs. Well actually it's only 11p.m. but it'll be 2a.m. by the time we're finished. The reason we're starving is because we are on the 40 hour fast raising money for the starving people in Africa. It is an annual event over here but I don't know if you have it over in England or other parts of the world.

The records we've listened to so far are...
Valotte – Julian Lennon
Ram
Woman – Mike McGear
Tug of War
McCartney II
and now *Wings Greatest*. We have about 10 more to listen to yet (including Beatles).

The Live Aid mag is amazing and over here we were lucky to see nearly all of Live Aid on New Zealand TV.

Also thank you and congratulations on putting out such Wonderlust records and movies (*Broad St.*) We luv getting *Broad St.* out on video every now and then. It is a neat movie. We're going to see *Spies Like Us* soon, too.

Thank you again.
Keep up the great work.
Love and Best Wishes,
LEE-ANNE McDONALD
AND RACHAEL GOODMAN
TIMARU
NEW ZEALAND

Dear Paul and Linda,

After reading Bill Harry's "Book of Beatle Lists" last summer, I learned there are over 20 active Beatle fan clubs! I joined the Fun Club in Sept. '85 and am so happy with its content. I ESPECIALLY love all the photos by Linda. She has a real touch for putting Paul into print! Thanks, Linda, for sharing your talent with us!

And speaking of Linda, I am tired of reading quotes from her and Paul apologizing for her jumping into Wings in the beginning. Personally, I love your harmonizing and think she plays a mean keyboard! I've been a fan of Paul's since 1964, when I was eleven. You music has been one of the most consistently enjoyable things in my life. Unlike so many other things which I have outgrown, your music has grown and changed with the times. I'm anxiously awaiting your new album.

Saw you in concert first in 1966 in Detroit, then again in Denver, Colorado with Wings in 1976. Was hoping this "decade" thing was destined to repeat itself... but it doesn't sound like it. So glad Club Sandwich will keep us informed of any touring in the future.

I listen to a syndicated radio program called "Scott Muny's 'Ticket to Ride'." It's a one hour weekly show that plays Beatle and individual music and has interesting interviews and such, related to our four guys. Earlier this year they had a post card mail-in vote for your favorite three Beatle Songs of all time. Then over two shows, they played the resulting top 30 tunes.

Here are the Americans' favorite Beatle tunes of all time! The best and most diverse music in the world!

30. We can work it out.
29. Michelle.
28. Here comes the sun.
27. Help.
26. Dear Prudence.
25. Day tripper.
24. Can't buy me love.
23. And I love her.
22. While my guitar gently weeps.
21. Please please me.
20. A hard day's night.
19. Eight days a week.
18. Twist and shout.
17. I saw her standing there.
16. Lucy in the sky with diamonds.
15. She loves you.
14. Norwegian wood.
13. The long and winding road.
12. In my life.
11. If I fell.
10. I am the walrus.
9. I should have known better.
8. Here, there and everywhere.
7. Something.
6. A day in the life.
5. I want to hold your hand.
4. Let it be.
3. Strawberry fields forever.
2. Yesterday.
1. Hey Jude.

One last comment: Paul, you sure make an undershirt look sexy! (Smile... and keep the music coming.) Love it!!!

GAIL KUCHARSKI
AURORA, COLORADO,
USA

Dear Paul and Linda,

I've just received a copy of *Club Sandwich*. It was fabulous. The "Spies" video was excellent, so were Dan and Chevy. I met Chevy Chase at NBC Studios when he was on *Saturday Night Live*. He told me he loved working with Paul and said he had lots of fun working on "Spies" with you. He also said Linda was at the studio when he met Paul and said you were a nice couple. Linda, I also enjoy your terrific photography in Club Sandwich.

Good luck, I'm looking forward to seeing more McCartney music in future years.

ANN DEMPSEY

Dear Sue,

I would like to make a suggestion for a future issue. I know many fans have met Macca and sent in their pics to you (I'll be doing the same as soon as I can get prints made from my slides!). In one *ish* why don't you devote a page or two to fans' pics of Paul? I'm sure this would please all members of the Sandwich! I'm looking forward very much to the next ish of C.S. My friend and I were lucky enough to get tix to Live Aid in London (I called from the U.S. and ordered them with no problem. I heard from people in the U.K. that it was impossible to get through on the phones!) That concert was one of the biggest events of our lives. We'd given up all hopes of seeing Paul live. It was our BIGGEST dream to see Paul sing in concert. I'd like to thank him for taking part in Live Aid!

Well I'm sure there's no need to say "Keep up the good work". Club Sandwich has always been, and I am confident it always will be the greatest fan mag in existence! Thanx for being so good to us fans.

Best wishes always,
EMILY CARETTE
LOS ALTOS
CA
USA

P.S. to Paul: I watched a video of Live Aid and it was *YOU* who dropped Bob Geldof (and had trouble lifting him) NOT PETE! Better increase your jogging hours, Wack!

Gallery Corner has featured fans' drawings and paintings in the past, Emily, so a selection of photos is quite possible.

Dear Paul,

In Club Sandwich no. 40 one of the members mentioned the *Life Magazine* interview of April 1971. At the time I read that article I noted many of your quotes because I felt a side of you was revealed that rarely is exposed. After a bit of editing I arranged the quotes in their order as they appeared and came up with some beautiful lyrics to which I set a bit of music for my own enjoyment. Here are *your* lyrics:

Nothing in life really stays
And it is beautiful that they go
They have to go
In order for the next thing to come

You add beauty to life
When you accept that it ends

Life is serious
You can't live as if you have nine lives
Thinking – as everyone does –
I'll get it tomorrow

Take on the little things
Out of the tedium comes the joy of life

Live your own life
Or someone will live it for you
Get back and plant the seeds –
Nature doesn't wait!

I met Linda in Minneapolis on June 4th 1976 after your Wings concert and I meant to give this to her.

My thanks to you for the inspiration your music has given to my life

Respectfully,
DR. LAWRENCE DAVIS
RENO, NEVADA
USA

Dear Paul,

I am a number one fan of yours and really enjoy listening to your music. I am waiting for your new album when it is released.

We have a real drought over here, we really need rain. We haven't much feed for our stock. Some places have had the rain. I hope we receive the rain soon.

Have you any tours coming up in the future? I hope you can come over to Australia, as I haven't had the chance to see you in person the two times you have been here. It is ten years since you were here last. I hope you and all your family are well.

IRENE MARSDEN
GLENINNES
N.S.W.
AUSTRALIA

Dear Sue and Harry,

Now that MPL are releasing more video material – Broad Street and Rupert – how about a video singles compilation? Paul makes the most consistently strong videos and yet we only see them two or three times! Could even release the alternative version of Ebony & Ivory. I saw on VIDEO AID the video of "No More Lonely Nights" (Playout) which I'd never seen and was superb, featuring some clever editing.

Any more news/update on the following?
1. Linda's track "Love's Full Glory"
2. Cold Cuts L.P.
3. Carl Perkins duet with Paul, "Old Friend"

I've spotted two omissions in recent articles: –
1. Club Sandwich 36: 12" singles. "No More Lonely Nights" (extended version, 8 mins 10 secs.) – only the dance mix (A. Baker) was mentioned.
2. Sandwich 39: McCartney songs for screen "Did We Meet Somewhere Before?" – Wings. Film: *Rock 'n' Roll High School* (Ramones)

Best Wishes
PAUL SWIFT
SHEFFIELD
YORKSHIRE

Being perfectionists, Paul and Linda naturally produce more work than they issue commercially. If any of the items you mention are to be released, Paul, Club Sandwich will print full details. "Lonely Nights" appeared in several different forms including a 12" picture disc. "Did We Meet Somewhere Before?" should certainly have been included, though it is not on the soundtrack album.

HAPPY BIRTHDAY PAUL
19 86
GALLERY CORNER
This selection of readers' work is a little biased towards Paul's recent birthday – this one's by Stinna Andersson of Galve, Sweden
By Beata Kubera of Warsaw, Poland
Hofner Bassday Paul
HAPPY BIRTHDAY PAUL
By Sophie Chambers of Aylesbury, England
And a card from Bonnie (no surname, no address)

QUIZ TIME

Club Sandwich readers regularly send in quizzes so fiendish that even you Fun Club readers would be seriously flummoxed. This time we have selected two – or three, really, as you will see – which give normal human beings a fighting chance. Answers are upside down at the foot of the page.

No.1

Let Robert Brown of Colchester, Essex introduce his questions: "For many years, Paul McCartney has been composing songs that contain names of characters, some of whom are real, others totally imaginary. Below I have listed 20 names, all of whom have appeared in songs that are directly attributed as being written by Paul. To test your knowledge of Paul's music, simply write down the title of the song in which the character appears."

1. *Nancy*
2. *Davy Crockett*
3. *Loretta Martin*
4. *Patty*
5. *Ollie Hardy*
6. *(Mr.) Lear*
7. *May*
8. *Molly Jones*
9. *Jimmy*
10. *Georgia*
11. *Rory*
12. *Valerie*
13. *Mrs. Washington*
14. *Billy Shears*
15. *Davy Jones*
16. *Chuck*
17. *Mademoiselle Kitty*
18. *Father McKenzie*
19. *Uncle Ernie*
20. *Billy Budapest*

N.B. No. 10 is slightly off beam, but I think we'll forgive Robert in view of the 19 goodies.

No. 2

Kristofer Engelhardt of Bay City, Michigan and Amy McGrath of North Billerica, Minnesota were often very obscure, so we took the five best questions from each. the first five are Kristofer's.

1. *What is "Kreen-Akrore", besides a McCartney song?*
2. *From where did Paul get the name "Mamunia"?*
3. *Which Wings album was issued promotionally in Britain as a boxed picture disc?*
4. *Why was Wings' US tour postponed?*
5. *Name the author and the book that inspired Paul to write "Bogey Music".*
6. *Name the place where Paul held auditions for a Wings drummer in 1974?*
7. *Which Wings LP became one of the first rock albums to be released in Russia?*
8. *Name the rock group sketched on the inner sleeve of Wings at the Speed of Sound.*
9. *"Name and Address" was a tribute to whom?*
10. *Name the album by Mary Hopkin for which Linda was the cover photographer.*

ANSWERS to No. 2: 1. A Brazilian Indian tribe. 2. It was the name of a house in Lagos, Africa. (At a later date Paul and Linda stayed at a hotel with a similar name but different spelling, which led to a misconception about its origins.). 3. Back to the Egg. 4. Jimmy McCulloch's injured finger. 5. Raymond Briggs – *Fungus the Bogeyman*. 6. The Albery Theatre, London. 7. *Band on the Run*. 8. Ian and the Kilburns (alias Kilburn and the High Roads with Ian Dury). 9. Elvis Presley. 10. *Postcard*.

ANSWERS to No. 1: 1. Rocky Raccoon. 2. Balloon Dancing. 3. Get Back. 4. C Moon. 5. Junior's Farm. 6. Paperback Writer. 7. Country Dreamer. 8. Ob-la-di, Ob-la-da. 9. The Mess. 10. Back in the USSR (Georgia is in fact a province of the USSR). 11. Famous Groupies. 12. Maxwell's Silver Hammer. 13. Mrs. Vandebilt. 14. Sgt. Pepper's Lonely Hearts Club Band. 15. Morse Moose and the Grey Goose. 16. When I'm 64. 17. Rock Show. 18. Eleanor Rigby. 19. Let' em in. 20. Monkberry Moon Delight

CLUB SANDWICH No. 41 © MPL COMMUNICATIONS LTD 1986 ISSN 0262-9054. PUBLISHED BY WINGS FUN CLUB, PO BOX 4UP, LONDON W1A 4UP.
DESIGNED AND PRODUCED BY ROGER HUGGETT/SINC. REPRO BY MAGNET LITHO. PRINTED IN THE UNITED KINGDOM BY PENSORD PRESS.